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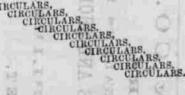
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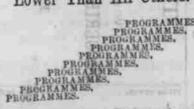
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MEMPHIS, TENNESSEE, FRIDAY EVENING, NOVEMBER 16, 1866.

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THE ITALIAN OPERA.

From the New Orleans Crescent, The arrival and debut of Max Strakosch's Italian Opera Company, is the theatrical event of the week first and best worthy of our mention. They commenced at the St. Charles Theatre on Monday last, in Trovatore. A strong curiously to see and hear Irfre, who had been heralded as a first-rate tenor conbeen heralded as a first-rate tenor, contributed as much as anything else to collecting, with one exception, the largest audience to which they have played during the week. The skepticisms of our people upon the subject of theatrical reputations is quite proverbial. Rather than adopt the fiat or other metropolitan communities upon artistic, and particularly musical merit, as provincial cities are wont to do, they prefer to call up the aspirant for artistic celebrity to the bar of their criticism, and pass themselves upon his merits. The applause with which they greeted Irfre's first aria, and which was constantly repeated during the week, was therefore the result of their unbinsed critical approval, of which an artist may well be proud, however mer-ited it certainly was. His miserere was splendid, and was enthusiastically ap-plauded. In Ernani on Tuesday, though he showed some evidence of fatigue, the inevitable result of singing Verdi two evenings in succession, he was still in fine voice. He manages with great skill the extraordinary voice which nature gave him, and without disregard to taste and musical laws performs vocal feats which few singers whom we have seen could accomplish. The ut to post-rius is nothing with him but child's play. Were it not that it seems to require no effort, we would advise him not to use it

Susini has come back with the same gloriaus voice which we have heard before. His appearance always seems to produce an electrical effect upon the audience, and smiling, beaming counte-nances all around the house watch with intense interest to gatch his every note, look and gesture. He was good in Ernani, but his success in that piece paled before the great triumph which he achieved in Crispino e la Comare, on in 1860. A census now taking in Ala-Wednesday. His histrionic powers are here called into play more than they are all the counties in that State where the usually in opera, and none can be more work has been completed. In other comic than he when his role requires it. Southern States, the work of commerating Comic than he when his role requires it. The success of this new opera here has been equal to the reputation which it brought with it. Though we did not discover in it any particular aria which is apt to rank with the gems of Rossini's, Meyerbeer's and Verdi's operas, it is full of harmony throughout, and replete with pleasing melodies from end to end. The plot has been published and republished in our daily papers. The charming M'lle Canissa made her first appearance this year as "Annetta" Her voice seems softer and fresher than it was last year, and if Susini was incomparably year, and if Susini was incomparably comic as the cobbler, she was coquettish and piquante to perfection as his wife. Their duetto, "Addio Forme," was re-

ceived with rapturous applause.
Un Ballo in Maschera, on Friday, brought out all the best force of the company, except the great basso. Marra, who has a fine baritone voice and handsome physique, did very creditably, and

the last act, which, to our mind, is the gem of the opera.

Madam Ghioni's rendition of "Amelia" was incomparably excellent. If we have not mentioned the name of this gifted songstress earlier in this review, it was because we were reserving our tribute of approbation and admiration for her su. approbation and admiration for her su-perbimpersonation of "Lucrezia" on Sat-urday. This was her great triumph of structive influences of war. In a con-urday. the week, achieved, too, before a large siderable degree, the decrease of the and sulightened audience who faced the black population is attributable to the rain storm of the evening to attend the same causes; but what is remarkable is production of this splendid work of Don- the fact that while war reduced by only

des herself in the mind of her audience. She has every advantage of figure, ex- in the war.

advantage the voice which he still possesses.

The orchestra and chorus at the St. Charles are both well composed, though (the latter particularly) they are both rather small for the rendition of such brought out. As we see Poussannounced upon the bills for the coming week, we

cannot help suggesting that the manager of the St. Charles will engage a few more supes for the occasion. One of the most attractive features in this opera is the grand march, and we trust it will be accompanied by all the mimic military dis-play of which a first class theatre in a metropolis like this is able to bring out.

THE JOCKIED FRENCHMAN.

A Frenchman in this country, who was little acquainted with horse jockies or horse flesh, was grievously taken in by a cheat in the purchase of a steed. He gave \$100 for a miserable jade of an old mare that had been fattened up to sell; and she turned out to be a ring boned, spavined, blind and wind-broken. The Frenchman soon discovered that he had been used up in the trade, and went to request the jockey to take back the ani-mal and refund the money. "Sare," said he, "I have fetched back ze mare horse vat you sell me, and I vant

ze money in my pocket back."
"Your pocket back?" returned the
jockey, feigning surprise; "I don't understand you."

'You no stand under me?" said the Frenchman, beginning to gesticulate furiously; "you no stand under me? Zare, by gar—you be von grand rascale. You be like Sam—like Sam—vat you call ze little mountain ?" "Sam Hill, I suppose you mean," said

the jeckey.

"Oui, Monsieur—Sam ze Hill—yes, sare, you be just like two Sam Hill. You sell me one mare horse for one hundred dollares, and he no worth one hundred

"Why, wha what's the matter with the "Mattere! sacre!—mattere, did you say? Vy, he's all mattere! He no go at all; he go no leg, no feet, no vind; he no see nobody at all vid dat eye; he go v'heeze, o-v'heeze-o, like von forge hammer bellowe; he go linn linn linn. hammer bellows; he go limp, limp;

no travel two mile in three day. Oui, sare, he is one grand cheat; you must take him and fund ze money back."

"Refund the money? Oh, no, I could not think of such a thing."

"Vat! You no fund me back ze money! You cheat me vid von hundred dollare horse zat not go at all! "I never promised you that she would

"By gar! what is you horse good for yen he no go? He no better as you dead shackass, by gar! Vill you, sare, take ze mare horse back, and give me my money yot I pay for him?"

"No, sir, I cannot. It was a fair bar-

gain; your eyes were your own market, as we gentlemen of the turf say." "Gentlemen ze turf! You be no gen-tleman at all—you be no turf. Mon dieu! You be von grand turk—you sacre damn deceptiones. You cheat your own born modare; you play your rascalle trick on your own gotten faddare; you have no principalle!"

The interest is what I go for.' "Yes, sare, your interest is no princi-alle. You be you grand rascalle chest." Failing to obtain redress of the jockey, the poor Frenchman sent his horse" to the auctioneer to be sold, but the auctioneer seems to be as great a jockey, for he took good care that the fees for selling should eat up the price

dispose of ze animalle; he sells ze mare for ten dollare, and by gar, he sharged me eleven dollare for sell him, mon dieu, so I be take all round in. I lose eleven and one hundred dollare in my pocket claire, for you sacre dam limp limp wheeze vind, no see at all, good for nothing shape of a mare horse, vorse as nineteen dead shackass, by gar!"

Destiny of the Negro.

A census of Mississippi, taken this year, shows that the total population of that State is now 65,000 less than it was

\$7,000. In those partians of Alabams where the census is completed, the relative decrease of blacks and whites is shown to have been about the same. The black population has decreased in 6 years at the rate of 13 per cent, while, in the same period, under all the destructive ngencies of civil war, the decrease of white population has been in the neighborhood of three per cent. If the ratio shall be the same throughout the South, it will appear that the black population in that section has been reduced from

The part of "Lucrezia" is certainly the one with which Mme. Ghiom best identilation, who did not actually participate

She has every advantage of figure, expression and roles to fil the part to perfection. Her histrionic powers are of the first order, and she is equally felicitous in portraying the passionate love of the woman, and the raving solicitude of the mother, however incestuous history may portray her. Her infelice it remains breefsti was given better than we ever heard it before, except by Grisi.

It would be unjust to Errani to omit mentioning that he sang the part of "Gennaro" quite creditably. He is a pains taking actor, and uses to the best advantage the voice which he still possesses.

seen that the proportion of the negro race to the Caucasian race in the United States must continue to diminish unti

the former, in all human probability,

shall have totally disappeared.

Now the privilege of voting cannot save the African race from the operation of those causes which are leading, in the nevitable course of nature, to the ultimate extinction of that race wherever it is placed in contact with the expanding and all-subduing Gothic blood. Nowhere in the world, at no period in the whole course of time, have the Gothic and the African or Shemitic races of men and the African or Shemitic races of men flourished together. The latter, unless held in a state of bondage, has disap-peared before the former as surely and as completely as frost has disappeared before sunshine, or darkness before day-light. So it will be in America. Politicians cannot change the inevitable course of nature. - Chicago Times.

A New York letter-writer says : A story is told of a young unwedded journalist in this city, who enjoys the reputation of having an unusual fondness for women, corroborating the truth of the French apothegm-" They who love much never marry." He met Fanny Fern one day marry." He met Fanny Fern one day in Broadway, and she, disposed to jest with him on his celibacy, remarked: "I do not see, my dear friend, how you contrive to pass the hours in your

bachelor quarters, pleasant as they may be, without a wife and the comforts of a

"Oh, I find no trouble, madam, I have recently taken quite an interest in fish, and pass much of my time in feeding them and playing with them."

About a fortnight after this conversa-

tion, Fanny happened to meet the pisca-torial bachelor, when she said:

"I passed your house the other day, my friend, and I saw a very pretty fish

sitting in the window reading, and, if I mistake not, you were endeavoring to feed it out of your own mouth. I quite agree with you. It must be, on the whole, rather an agreeable mode of pass ing the time." The gentleman blushed, and expressed

a desire to discuss some other branch of natural history.

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